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Christopher Hogwood, *Artistic Director*

173rd Season

1987-88

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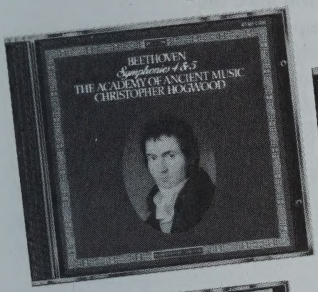

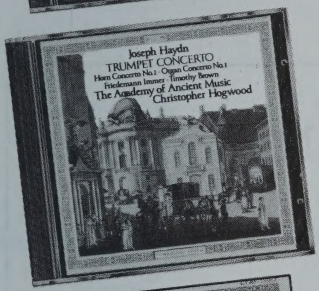

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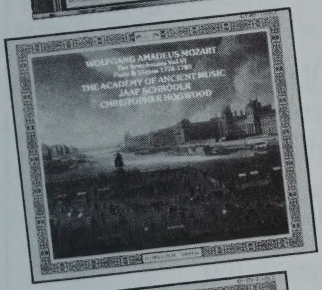

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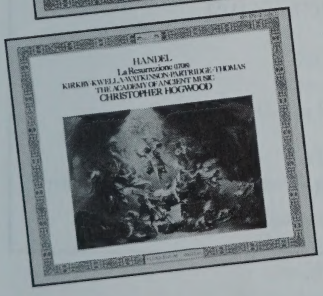

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ONE HUNDRED AND SEVENTY-THIRD SEASON, 1987-88

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HANDEL & HAYDN SOCIETY

H&H

Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-THIRD SEASON, 1987-88

Thursday, April 28 at 8:00 pm
Saturday, April 30 at 8:00 pm

SYMPHONY HALL BOSTON

Christopher Hogwood, *Conducting*

.....

VIVALDI

Lauda Jerusalem

The Four Seasons

Concerto No. 1 in E Major (Spring)
- Allegro
- Largo
- Allegro

Concerto No. 2 in G Minor (Summer)
- Allegro non molto
- Adagio-Presto
- Presto

INTERMISSION

Concerto No. 3 in F Major (Autumn)
- Allegro
- Adagio molto
- Allegro

Concerto No. 4 in F Minor (Winter)
- Allegro non molto
- Largo
- Allegro

Gloria

.....

Stanley Ritchie, *violin*
Jayne West, *soprano*
Janet Brown, *soprano*
Elizabeth Anker, *contralto*

Sponsored by AT&T

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.

We also extend special thanks to the National Arts Stabilization Fund for their significant contributions to the Handel & Haydn Society.

On the cover: *The Angel and Saint Cecilia* by Carlo Saraceni.

This concert will be broadcast on WBUR, 90.9 FM on Sunday, September 11 at 1 p.m.

Antonio Vivaldi (1678–1741)
The Four Seasons, Gloria, Lauda Jerusalem
Notes by Michael Talbot

. . . . . .

Vivaldi's emergence as a composer of operas during the 1710s (his first opera, *Ottone in Villa* dates from 1713, when he was thirty-five) left a strong mark on the style of his concertos. From that time onward a proportion of the concertos he composed can be termed "descriptive" or "allusive;" they may refer either to a mood (as in the trilogy *Il sospetto-L'inquietudine-Il riposo*) or to a natural sound (as in the flute concerto *Il gardellino*, which imitates a goldfinch) — or even to an event (as in the two concertos entitled *La notte*, night). The cycle of four violin concertos collectively titled *Le quattro stagioni* (*The Four Seasons*) is exceptional among Vivaldi's nearly five hundred surviving concertos since it is programmatic in a thoroughgoing way: each concerto depicts a succession of contrasting scenes appropriate to the season in question. As a key to the "programs" Vivaldi provided four descriptive sonnets which were very likely written by himself.

The concertos were probably composed in the early 1720s . Copies of them were acquired by Cardinal Pietro Ottoboni, the celebrated Roman patron of the arts, which suggests that they were in existence by the time of the composer's visits to Rome in 1722-24. The Ottoboni parts, today in the Central Library of Manchester, England, differ in some respects from the parts that were later published. Besides having a few interesting variations in the musical text, they lack the captions (mostly extracts from the sonnet texts) that are included at appropriate places in the engraved parts, which appeared in 1725 from the Amsterdam publisher Michel-Charles Le Cène; *The Four Seasons* were the first of four concertos in a set of twelve, Op. 8, that was grandiloquently titled *Il cimento dell'armonia e dell'inventione* (*The Test of Harmony and Invention*). The collection was dedicated to Count Václav Morzin, a Bohemian patron of the composer who resided in Prague. One learns from the preface that Morzin was already familiar with the four program concertos, so an important reason for adding the captions (which are, of course, very helpful to the performer or listener today) was to lend the works a new dimension and preserve Vivaldi from the accusation of serving up the same dish twice!

The Four Seasons, and in particular the opening concerto *La primavera*, became an instant "hit." Vivaldi capitalized on their popularity by borrowing material from the opening of the Spring concerto for instrumental movements in two of his operas of the mid-1720s. Michel Corrette (1709-95) based a motet on the same concerto, while Jean-Jacques Rousseau (1712-78) made an arrangement of it for unaccompanied flute. More generally, *The Four Seasons*, which accorded well with the Enlightenment ideas by depicting a nature sovereign over rather than subordinate to humankind, entered the common musical consciousness of the eighteenth century. Echoes of them are found, for instance, in Haydn's symphonic trilogy *Le matin-Le midi-Le soir* and the chaconne concluding Gluck's ballet *Don Juan*.

Remarkably, the form employed in the four programmatic works is only slightly freer than that encountered in more conventional Vivaldi concertos. In the fast movements the recurrent thematic ideas (*ritornelli*), which are played by the full ensemble, represent the overall subject of the movement (such as the peasants' rejoicing at the coming of spring), while the intervening episodes featuring the solo violin depict transient events such as slipping on ice in the Winter concerto. In the slow movements background and foreground combine to form a multi-layered tableau; in that of the Spring concerto one simultaneously hears the rustle of leaves (orchestral violins), the barking of the goatherd's faithful dog (violas) and the sweet dreams of the goatherd himself (solo violin).

From 1703 to 1717 and again from 1735 to 1738 Vivaldi served the Pio Ospedale della Pietà, a Venetian home for foundlings, as violin teacher and director of instrumental music. Like its three-sister institutions in Venice the Pietà boasted an excellent choir and orchestra recruited from its female residents. The composition of new sacred vocal works for performance in the Pietà's chapel was normally the duty and prerogative of the senior member of the

musical staff, the *maestro di coro*. However, the departure on prolonged leave of choirmaster Francesco Gasparini (1661-1727) in 1713 provided other staff members, notably Vivaldi, with the opportunity to take over his role. Vivaldi responded enthusiastically to the challenge and in 1715 was awarded the special annual "bonus" of fifty ducats normally paid by the Pietà's governors to the *maestro di coro*.

Vivaldi's *Gloria* in D major, which is identified as RV 589 in the catalogue of the Danish Vivaldi scholar Peter Ryom, was one of the first sacred vocal works he composed. It was probably given its premiere on the occasion of the Pietà's patronal festival (the Visitation of the Blessed Virgin Mary, which falls on July 2) either in 1713 or the following year. This is a large-scale setting divided into eleven separate movements corresponding to conventional divisions of the text in the Ordinary of the Mass. The scoring is for three vocal soloists (two sopranos and contralto), four-part choir, solo oboe and trumpet, strings and continuo. Vivaldi maximizes contrast between the movements—of key, scoring, style and form—in order to sustain interest. Yet the work is unified thematically; especially effective is the subtle foreshadowing of the thematic substance of "Quoniam tu solus sanctus," an abridged reprise of material from the opening chorus, that occurs in the movement immediately preceding it, the "Qui sedes ad dexteram Patris" for solo contralto. For his concluding fugue on the works "Cum sancto spiritu..." Vivaldi made an arrangement of the material of the final fugue from a setting of the *Gloria* by a contemporary Veronese composer, G.M. Ruggieri (this work, whose manuscript is dated 1708, was in fact in Vivaldi's personal library).

The present *Gloria* was evidently very successful, for when the composer wrote a new *Gloria* (RV 588) for the Pietà in 1716 or 1717, he proceeded exactly along the lines of his previous setting, even retaining Ruggieri's fugue, in a different adaptation, as the final movement. It is ironic that Vivaldi, a priest, came to write sacred vocal music only through the fortunate accident of Gasparini's absence, especially since he brought to its composition a rare sense of spirituality that must somehow be connected with his clerical vocation. The serenity, spaciousness and patient working out of a movement such as "Et in terra pax" of RV 589 find no counterpart in Vivaldi's instrumental music and remind one rather of choral movements in Bach and Handel.

In the 1720s and early 1730s Vivaldi continued to write sacred vocal music for various patrons, though no longer for the Pietà. He did, however, receive one further opportunity to contribute to its sacred repertory in the interregnum between the departure of *maestro di coro* Giovanni Porta in 1737 and the appointment of a successor in 1739. The account books of the Pietà record that Vivaldi was paid on April 14, 1739 for supplying six psalm settings, one of which must have been the present *Lauda Jerusalem* in E minor, RV 609. The work is cast as a single long movement loosely modeled in form on the fast movements of his concertos. It is written "in due cori," in other words, the ensemble is divided into two sections (each consisting here of a four-part choir and string orchestra with continuo) which were intended to be placed in different parts of the church. Each *coro* employs a solo soprano; in fact, Vivaldi's autograph score specifies by name two of the Pietà's singers at the head of each "solo" stave, but it is unclear whether these were supposed to appear in turn or to reinforce one another. Throughout the movement the two solo parts attached to the respective *cori* are heard in alternation very much in the manner of the operatic *aria a due* rather than together as in a true duet.

The late date of *Lauda Jerusalem* is betrayed by its melodic style, which embraces several *galant* mannerisms such as double grace-notes (or "slides"). However, during the setting of the Doxology ("Sicut erat in principio..."), Vivaldi suddenly reverts to a more traditional type of treatment featuring close imitation among the voices. The crisp enunciation of the words and quickfire modulations in this concluding section lend the music an electrifying urgency.

Michael Talbot is Professor of Music at the University of Liverpool.

Lauda Jerusalem

Lauda Jerusalem, Dominum.
Lauda Deum tuum Sion.

Praise the Lord, O Jerusalem;
praise thy God, O Sion.

Quoniam confortavit seras portarum tuarum
et benedixit filiis tuis in te.

For he hath made fast the bars of thy gates;
he hath blessed thy children within thee.

Qui posuit fines tuos pacem
et adipe frumenti satiat te.

He maketh peace in thy borders;
he filleth thee with the finest of wheat.

Qui emittit eloquium suum terrae,
velociter currit sermo euis.

He sendeth out his commandment upon
earth, and his word runneth very swiftly.

Qui dat nivem sicut lanam,
nebulam sicut cinerem spargit.

He giveth snow like wool;
he scattereth the hoar-frost like ashes.

Mittit crystallum suam sicut bucellas,
ante faciem frigoris eius quis sustinebit?

He casteth forth his ice like morsels;
who is able to abide his frost?

Emittet verbum suum, et liquefaciet ea,
flabit spiritus eius, et fluent aquae.

He sendeth out his word, and melteth
them: he bloweth with his wind, and the
waters flow.

Qui annuntiat verbum suum Jacob,
iustitiam et iudicia sua Israel.

He sheweth his word unto Jacob,
his statutes and his ordinances unto Israel.

Non fecit taliter omni nationi,
et iudicia sua non manifestavit eius.

He hath not dealt so with any nation:
and as for his judgements they have not
known them.

Gloria Patri, et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper
et in Saecula Saeculorum, amen.

Glory be to the Father, and to the Son, and
to the Holy Ghost; as it was in the
beginning, is now and ever shall be, world
without end. Amen.

The Four Seasons

Spring

Spring has arrived, and joyously the birds
now welcome her return with festive song,
and streamlets, by soft airs caressed, are heard
to murmur sweetly as they course along.

Casting their inky mantle over heaven,
thunderstorms, her chosen heralds, roar;
when they have died away to silence, then
the birds take up their charming songs once more.

And now, upon the flower-strewn grass subsiding,
with leafy branches rustling overhead,
the goatherd sleeps, his faithful dog beside him.

By festive sound of rustic bagpipes led,
nymphs and shepherds dance beneath the shining
canopy of spring with sprightly tread.

Summer

Beneath the blazing sun's relentless heat
men and flocks are sweltering,
pines are seared;
the cuckoo's voice is raised, and soon the sweet
songs of the turtle dove and finch are heard.

Soft breezes stir the air, but the contentious
north wind sweeps them suddenly aside;
the weeping shepherd trembles at the menace
of violent storm and what it may betide.

His limbs are now from restful ease unbound
by fear of lightning's flash and thunder's roar
and flies and bluebottles that buzz around.

Alas, right well has he read Nature's lore:
the heavens growl and flash and hail-stones pound
the ripened corn that proudly stood before.

Autumn

With song and dance the peasant celebrates
the harvest safely gathered in his barns;
Bacchus' flowing bowl intoxicates
and many a reveller sinks in Morpheus' arms.

The singing and the dancing die away
as cooling breezes fan the balmy air;
the summons of the season all obey:
to yield to sweet repose without a care.

At dawn the hunters, ready for the chase,
emerge with horns and guns and dogs and cries;
the prey breaks cover, they pursue apace.

The din of guns and dogs now terrifies
the wounded brute, who for a little space
tries wearily to flee but, harried, dies.

Winter

To shiver frozen mid the frosty snow
in unrelenting winds that bite and sting,
to stamp one's icy feet, run to and fro,
one's teeth for bitter chill a-chattering;

To muse contentedly beside the hearth
while those outside are drenched by pouring rain;
with cautious step to tread the icy path
and try to keep one's feet with might and main;

To turn abruptly, slip, crash to the ground
and, rising, hasten on across the ice
until it cracks and splinters all around;

To hear the winds burst with ferocious might
their prison gates and clash with martial sound—
this is the winter, such are its delights.

Gloria

I.	Gloria in excelsis Deo	Glory be to God on high
II.	Et in terra pax hominibus bonae voluntatis.	and on earth peace, good will towards men.
III.	Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.	We praise thee, we bless thee, we worship thee, we glorify thee.
IV.	Gratias agimus tibi.	We give thanks
V.	Propter magnam gloriam tuam.	for thy great glory.
VI.	Domine Deus, Rex coelestis, Deus Pater omnipotens.	O Lord God, heavenly King God the Father Almighty
VII.	Domine Fili Unigenite, Jesu Christe	O Lord, the only-begotten Son, Jesus Christ.
VIII.	Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi. Miserere nobis.	O Lord God, Lamb of God, Son of the Father. Thou takest away the sins of the world. Have mercy upon us.
IX.	Qui tollis peccata mundi, suscipe deprecationem nostram.	Thou takest away the sins of the world. Receive our prayer.
X.	Qui sedes ad dexteram Patris, miserere nobis.	Thou that sittest at the right hand of God the Father have mercy on us.
XI.	Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altisimus, Jesu Christe.	For thou art holy. Thou art the Lord thou only, O Christ,
XII.	Cum Sancto Spiritu in gloria Deo Patris. Amen.	with the Holy Ghost art most high in the glory of the Father. Amen.

CHRISTOPHER HOGWOOD
Artistic Director

Christopher Hogwood is one of Britain's most internationally active conductors, as well as being a highly successful recording artist for London Records on the L'Oiseau-Lyre label.

Born in Nottingham in 1941, Mr. Hogwood studied classics and music at Cambridge University where his teachers included Raymond Leppard, Thurston Dart and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play baroque and classical works on instruments appropriate to those periods. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a large number of bestselling recordings to its credit.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the United States where he works regularly with such orchestras as the Chicago Symphony and the Los Angeles Philharmonic. In Britain he has conducted and recorded with the London Philharmonic Orchestra, and has also undertaken conducting engagements in many European cities including Paris, Lisbon, Copenhagen and Ansbach and Lucerne festivals.

In addition to his orchestral conducting activities he has been a busy operatic conductor and has directed the St. Louis Opera, Berlin's Deutsche Oper, Paris' Opera Comique, and Venice's La Fenice.

Recently, he extended his contract as artistic director of the Handel & Haydn Society through the organization's 175th season in 1991. This March he directed the H&H period orchestra in a recording of Handel's Concerti Grossi, Opus 3 for L'Oiseau-Lyre/London Records.

Mr. Hogwood has also been appointed Director of Music of the St. Paul Chamber Orchestra, commencing September 1988. He will be part of a three man Artistic Commission, including Hugh Wolff as Principal Conductor and John Adams in a newly established Creative Chair.

Despite his busy conducting schedule Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He has made major contributions as both scholar and performer in the area of authentic baroque and classical music presentation and has been a successful and popular broadcaster on a wide range of musical topics.

JEFFREY RINK
Assistant Conductor

Assistant H & H Conductor Jeffrey Rink is equally at home with orchestra or chorus having spent much time in the study and performance of both bodies of repertoire. Mr. Rink holds degrees in Music Theory and Conducting from the University of Maryland and subsequently studied orchestral conducting with Charles Bruck at the Pierre Monteux School.

While still a graduate student, Mr. Rink was asked to premiere *Nightscape* by the Washington composer Lawrence Moss; this led to several conducting engagements including an appearance with Monday Evening Concerts in Los Angeles.

In 1981 he was appointed as Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild of Washington D.C. which he led until 1986. In 1985, Mr. Rink was appointed as Conductor in Residence of the Washington Conservatory of Music where he taught conducting and directed performances with the Conservatory Orchestra.

In February of 1986 he was appointed by Christopher Hogwood as Assistant Conductor with the Handel & Haydn Society which prompted his move to Boston. Since this appointment, he has received high praise from the "Boston Globe," "The New Yorker" and London's "Musical Times," and has directed performances of Brahms' "Requiem" and Beethoven's Ninth Symphony. He made his Symphony Hall debut this past December conducting H & H in Handel's "Messiah."

In addition to his work with H & H, Mr. Rink conducts the New England Conservatory Summer Orchestra.

SOLOISTS

.....

STANLEY RITCHIE, *violin*

Recognized as a leading authority of Baroque violin, Australian-born Stanley Ritchie performs worldwide as soloist, concertmaster, and chamber musician. One of the founders of the baroque ensemble Aston Magna, Mr. Ritchie has been a major force in the historical performance movement in the United States. Among Stanley Ritchie's festival performances are the Mostly Mozart in New York, the Ravinia Festival in Chicago, E. Nakamichi Baroque Festival in Los Angeles and at Tanglewood. In addition to his responsibilities as professor of violin at Indiana University and director of the Bloomington Baroque Orchestra, he performs in the ensemble Duo Geminiani and is an active recording artist for the Harmonia Mundi, Nonesuch, Smithsonian, Lyrichord, and London Records labels. Recently, Mr. Ritchie was one of the soloists for Handel & Haydn Society's recording of Handel's *Concerti Grossi, Opus 3* for L'Oiseau-Lyre/London Records.

JANET BROWN, *soprano*

Soprano Janet Brown is well known to New England audiences for her performances of works by Bach, Handel, Mozart, Schubert, and numerous modern composers. In 1982 she appeared in the American Repertory Theatre's highly acclaimed production of Handel's *Orlando* and in 1986 she sang in ART's Philip Glass-Robert Moran production of *The Juniper Tree*. Last summer Ms. Brown sang the role of Zerlina, to much critical acclaim, in *Don Giovanni* at the Pepsico Summerfare in New York. In addition to appearing as soloist in Handel & Haydn Society's 1986 *Messiah*, she has also performed as soloist with many New England musical organizations including Emmanuel Music, Banchetto Musicale, the Cantata Singers, and the New England Bach Festival. Ms. Brown is a graduate of the Crane School of Music in Potsdam, New York and has studied opera at the Boston Conservatory of Music and the Berkshire Music Center at Tanglewood.

JAYNE WEST, *soprano*

Jayne West has appeared as soloist with numerous orchestras throughout New England including the Handel & Haydn Society, Boston Symphony Orchestra, John Oliver Chorale, Pro Arte Chamber Orchestra, Cantata Singers and the Civic Symphony of Boston. On the operatic stage, she has received critical acclaim for her roles as Anne Truelove in *The Rake's Progress* and Miss Jessel in *The Turn of the Screw*, both with the Boston Lyric Opera. She also created the role of the First Wife in the widely acclaimed Philip Glass-Robert Moran opera *The Juniper Tree* at the American Repertory Theatre. This summer Ms. West will perform in the Craig Smith-Peter Sellars production of *The Marriage of Figaro* at the Pepsico Summerfare in New York and in the fall she will perform in Handel's *L'Allegro*, Vivaldi's *Gloria* and Wagner's *Parsifal* at the Theatre Royale de la Monnaie, home of the Brussels National Opera.

ELIZABETH ANKER, *contralto*

Elizabeth Anker's deep contralto voice has drawn praise in both the United States and Europe. Her performances have spanned from the medieval *Ordo Virtutum* of Hildegard von Bingen with the Sequentia of Cologne to the premiere of the contemporary *Grand Pianola Music* of John Adams with the San Francisco Symphony. A co-founder of the Baroque Arts Ensemble, she has sung chamber cantatas of Bach, Handel, Alessandro Scarlatti, Domenico Scarlatti, and Zelenka throughout Northern California. Ms. Anker's strong commitment to new music involves the premieres of many works, several of which were written for her unusual voice. Performances at the San Francisco Museum of Modern Art, University of California, San Francisco Conservatory of Music and the International Congress of Women in Music are among her credits. She is now on the voice faculty of the Longy School of Music where she will sing a lieder recital in May.

ORCHESTRA

.....

VIOLIN I
Stanley Ritchie, *concertmaster*
Judith Shapiro
Daniel Banner
Jane Starkman
Dianne Pettipaw
Judith Eissenberg

VIOLIN II
Linda Quan, *principal*
Julie Leven
Clayton Hoener
Judith Gerratt
Anne Black
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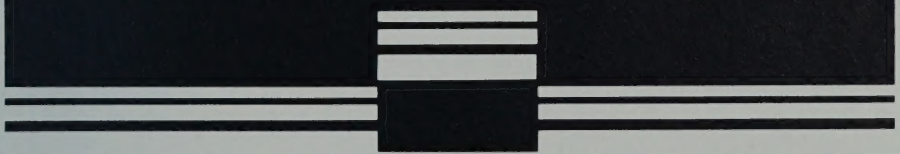

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